



Arts & Humanities
Research Council

Applicant Reply Form (Revised)

Name of Applicant: Ms Helen Bailey
Application to: Research Grants (e-Science) Scheme
Date of Application: 02/11/2006
Application Reference No: AH/E006361/1

Reply:

We gratefully acknowledge both Reviewers' comments on the strength and "significance" of the proposal. Both highlight the "well-defined development goals", the "very highly qualified and experienced", "first-rate" team and the "innovative and exemplary" nature of the planned outputs. Reviewer 111168 describes the project as "exemplary in promulgating successful early 21st century transdisciplinary progress". As leaders in our respective fields, we are confident that our expertise provides a robust foundation for this interdisciplinary research that will enable us to deliver the project as planned.

We note Reviewer 111168 comments on the "benefits across a range of academic and human endeavors, ranging from the arts themselves to physical therapy, health and human performance and human interface design". Reviewer 113120 requests specific clarification of how our research would inform "experience design within human-computer interaction research" in order "to get a clearer conception of where the biggest research contributions are expected to be". 'Experience design' in HCI theory is a re-engagement with the aesthetic, emotional dimensions of technology use. **Technology as Experience** (McCarthy & Wright, 2005) has been acclaimed as groundbreaking in expanding the information processing, cognitive and social lenses that dominate user-centred software design, with the sensibilities of aesthetic theory; an approach which "seeks to reassert felt life and the individual as central to our understanding of practice and technology in use"(p.48). Aesthetic experience permeates our more 'cognitive' thoughts and responses, as well as our actions, sensations, and perceptions. Hope, fear, sensuality, doubt, ambiguity, and other emotions contend with each other, weaving connections between past, present and anticipated future media encounters. Pragmatically, this kind of language makes sense to choreographers, and is something we want to pursue as a possible *lingua franca*. Our focus on capturing and replaying memory traces brings aesthetics into particular focus, also providing us with a distinctive position from which to critique the 'technology as experience' stance.

From choreography to design: The highly developed languages and sensibilities that choreographers have for crafting embodied, aesthetic experiences in space and time hold promise for enriching the way we discuss and design the user experience. Although both Reviewers regard our objective to identify how choreography practice can help e-Science practice as of great significance, Reviewer 113120 stated that it "would also have been good to hear a little more about what the researchers felt were the key challenges." Many developments in Grid technology have been driven by computer scientists and are aimed primarily at the natural sciences, which we see reflected in the design of the Access Grid and recording tools. Whilst these tools demonstrate their maturity through production use in conventional e-Science scenarios, we aim to transcend this now familiar frame. The ethos and methodology of the project embeds developers in the novel domain of choreography in order to deliver more flexible and usable tools. These improvements will be of wider benefit, lowering the adoption barriers for all users.

From design to choreography: This new choreographic context enables radically new perspectives and approaches to space, time and the body. This will necessitate major methodological developments in choreographic process and practice. It will provide access to knowledge that has not been previously accessible, concerning choreographic process and the evolution of creative thinking.